

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### 2.1 Literary Theory

The researcher elaborate on her concern about the Korean Drama *My Name* in this section. This research is concerned with the personality of the drama character, Ji-Woo, reflected in *My Name* Korean Drama, focusing on how Ji-Woo's attitude to the murderer person in front of her and her personality after she entered the DongCheon organization of drugs. Personality can be seen in many ways, such as through dialogues and actions undertaken by the main character through thinking and characteristics that affect her personality. Character and characterization can characterize an individual's literary imagery, separated into the main and minor characters. Each character has characteristics that can be explored by the character's attitude and behavior in the drama. According to Abrams (1999), the characteristics are the person's representation in dramatic or literary work. The reader is provided with moral, intellectual, and emotional qualities by finding what the character says and the distinctive ways of saying the dialogue, what the character does in the dialogue, and how the character acts in the drama, thoroughly describing the characterization of the personality.

Personality in literary works like Korean Drama is closely related to human psychological thinking in the real world; Ji-woo's personality represents the condition of humans in real life. A character's personality changes after some unusual event that makes her overcome the inferiority feeling. Her personality changes from a girl who knows

nothing and does not have a bright future into a strong woman who fights to find her father's killer after changing her name. In *My Name* Korean drama, the researcher discovers that Ji-Woo has a strong personality. After she decides to find the killer, she tries hard to fulfill that with every obstacle she faces. She overcomes her inferiority to be superior in the drug organization to be noticed by Choi Moo-jin, the DongCheon drug organization leader. Ji-Woo is the only female member of DongCheon, but she won the battle against the most challenging person there to get a hint about the weapon that the murderer used to kill her father. That murder weapon brings her to become a police officer to find the weapon's owner, and Choi Moo-jin does not let her effortlessly; as a police officer, she also must work as a spy for DongCheon. After entering the police office, Ji-Woo met Jeon Pil-do, who was interested in chasing Choi Moo-jin as he has an illegal organization. The relationship between Ji-Woo and Pil-do became closer and made Ji-Woo's personality change gradually from a solid and rigid person to an open-minded and brave person.

The writer uses some theories to help her answer the problem statements to reinforce this finding. The theory is Character, Characterization, Personality theory, personality by Alfred Adler, and Theory of Film.

### **2.1.1 Character**

Character is the most critical and obvious form of literary work describing an individual with a more significant imaginary condition. The etymology of the word "character" in several languages leads to the Greek word *charaktêr*, in which the word itself had once undergone a considerable evolution of meaning (Homiak, 2015). Afterward, it

was generalized to mean a particular feature of a thing, and then it can recognize the sense of qualities typical to an individual (Banicki, 2017).

A character is about a person that acts in a play to entertain the viewer and must make it as accurate as possible to the actual situation in the real world. According to Bennet (2004), There are several requirements for a character to be "life-like" that they are like a "real" human being. The first requirement is to have a name and say, doing enough things convincingly, like the kind of thing "real" humans say and do in so-called "real life." The second requirement is specific complexity because, without this complexity, a "character" appears simply "one dimensional" or flat (Forster, 1976) in Bennet & Royle (2004). A fictional character should have several qualities that may be conflicting, contradictory, and unpredictable to look like a real-life condition. The character's dialogue and action should appear to be well-born on multiple impulses. Lastly, tensions, contradictions, and multiplicities should cohere in a single identity. As a result, the lifelikeness of a character in drama will appear and involve both diversity and unity simultaneously.

Furthermore, characters are the people in a play, which means they are part of ordinary life. They have complex feelings, experiences, and lively and dominant issues of the dramatic drama. Playwrights create character types to represent a particular individual in some society, and the character can be professional, ethnic grip, tribes, or nationalities (Iwuchukwu, 2008).

According to Arp & Greg (2009), the character presence is divided into two ways: direct presentation and indirect presentation. The direct presentation shows the viewer the explanation of how the character looks and describes the other character. Meanwhile,

indirect presentation is like how the characterization technique works, and it tells the viewer what the character does say, actions, and thoughts. The viewer needs to observe their actions, listen to what they say and how they say it, and notice how they relate to other characters and how the other character responds to them, precisely what they say about each other (DiYanni, 2001).

Characters in a play can be classified into two, which is a major and minor character. DiYanni (2001) also mentions that a major character is an essential figure at the center of the storyline

The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict. Supporting the major character is one or more secondary or minor characters whose function is partly to illuminate the major character. Minor characters are often static or unchanging; they remain the same from the beginning of work to the end. However, these characters do not automatically equate a major character with a dynamic or a minor character with a static one (DiYanni, 2001).

Main characters and supporting characters are essential in literary work. Usually, in the story, there is one character that stands out from the beginning until the end of the story as a protagonist, which being said that it is the main character. Meanwhile, supporting characters are needed to make the plot interesting for the viewer to watch and help the main character achieve the goals that the main character represents to the audience.

As Iwuchukwu (2008) said that there are several types of characters in a drama, such as:

- Protagonist/ Hero

The protagonist is the center of the story, which has a world. The role is usually central to the development of the theme. What the character does has much significance to the story's outcome. The protagonist is often referred to as the hero of the story, also one of the major characters in the drama; This kind of position is crucial. The complexity of this character is usually presented in detail and helps to inject life into the story when the character is present correctly.

- Dynamic/ Round Character

A dynamic character changes according to the subject of the events in the drama. This kind of character grows from innocence to maturity or simply from ignorance to knowledge; they will always be aware of the situation around their problem. Round characters will appear in most literary works, one of which is drama. They have a unique way of participating actively as much as possible during the action and usually do not have particular alignment to any group but try not to lose credibility or acceptability.

- Static/ Flat/ Stock Character

Flat characters are complex and do not change in any fundamental way in the storyline. This character is said to be static because they are usually stable and retain the same outlook, attitudes, values, and dispositions from the beginning until the end of the drama. Their activities are easily recognizable in most cases, making their actions predictable. They are the opposite of the round character but lack complexity in terms of presentation.

From the statement stated by Iwuchukwu above, the researcher found that the writer of the Korean Drama *My Name* wants to make Yoon Ji-Woo, Jeon Pil-do, and Choi Moo-jin the primary characters. Yoon Ji-Woo is the protagonist and has a dynamic personality; Jeon Pil-do has a round character, and Choi Moo-jin is a flat character.

### **2.1.2 Characterization**

Characterization is how the drama writer presents the character to the audience through the conversations, their behavior, how they treat others, and their physical appearance. It is different from a character because it is a method used by the author to create and develop the character throughout the story, from the beginning to the end of the story, to make the character interesting according to what the writer wants the character to be. Introducing the character's characterization to the audience lets them know more about its personality. Characterization describes the physical and inner behavior of the character (Djasi, 2000).

Characterizations are produced to make the character in a drama live and accentuate its uniqueness. Each character has its characterization, and it is different from one to another. Characterization works as a literary device for the character to explain the details about them in the literary work. It is a part of the writer's premier stage to introduce and develop the character to be more actual in the storyline. According to Minors (2012), the way characters are produced on the screen through some actors by their performance, speech, and tone characteristics are called characterization. In short, characterization is the way, and character is the outcome of characterization made by the author of literary works.

Characterization is parting into two, direct characterization and indirect characterization.

- Direct characterization

Here, the writer of the literary work directly comments on the character's personality. The narrator utters the personality. The writer tells the readers about the other character or the character itself. In the direct presentation, the story's writer explains the character they made and developed to the reader. This characterization approach is much easier for the reader because the things related to the character have been written very clearly. Direct characterization is usually used in written literary works such as novels.

- Indirect characterization

In indirect characterization, the writer of the literary work does not directly tell the audience about the character's personality; the writer shows us the character's personality. The characters' personalities can be described by how they think, the action, the word choice, and the interaction among characters. In Korean Drama, *My Name*, the author does not become the story's narrator; the audience must imagine the character's personality. There are five elements that the audience should pay attention to while seeing indirect characterization, speech, thought, affect, action, and looks. Yoon Ji-Woo looks like a neglected child, lives alone in one room, and does not have relations, and she hates her father, as seen in her speech to her father when they call. Her actions are rash because she goes to DongCheon without preparation and long thought when her father died. Therefore, it affects her personal love life and her abnormal life at the end of the story.

### **2.1.3 Theory of Personality**

Human personality has a strong bond with human personal-psychological terms of condition. In drama, the character has a character that reflects their personality, which can be seen in many ways, like dialogues, attitudes, behavior through thinking, and how the character treats the supporting characters. According to Suryabrata (2002), the human personality learns through life to contribute to physical and spiritual life; it is not only about learning personal thoughts or feelings. Personality, understood as such, is needed to measure its adaptation dimension scientifically.



Besides, human psychology always grows and changes through time. The development of human personality is influenced and determined by several factors. According to Sujanto (1982), the factors that influence human personality development are internal and external. The internal factors are the descendant factors such as the descent feature of related physics, relating to psychical state known as temperament characteristics, and relating to character. Meanwhile, the external factors depend on outside factors, including family and the environment around the character. They always want to use their common sense, but they are an unsupportive part of the environment. These factors play a vital role in developing human personality, affecting decision-making. Some things like thoughts, memories, and dreams are unobservable; Meanwhile, things like action are observable, which makes the internal factor that impacts the personality cannot be seen.

Several theories about personality are studied by observing the external factor only. Although most psychologists state that the originality of personality is within the individual, this makes the character exist when there are no people around and can be another aspect that is not visible. Personality has a close relationship with human behavior, which includes human emotion, society, mental health, and visible one such as physical appearance. It is also closely related to the consciousness and unconsciousness of human beings and people's awareness. Human behavior can be astonishingly complicated and chaotic; that is why personality theory is used to help bring order out of confusion. It can provide a clear description, factual data, prediction, and control of things that matter. Also, it offers some good answers to essential questions about human personality.

According to Kristjansson (2010), character and personality can be regarded as constructs belonging to the discourse of individual differences. Gill (1983) notices that

character and personality are separated as two concepts and as two sights in human psychology. They are, severally, central, and personality can be seen as the sense of things as what the people are.

#### **2.1.4 Theory of Personality by Alfred Adler**

Based on the theory above, there are many related theories about human personality; one of them is by Alfred Adler (2013) who believes that there are six primary concepts of personality, as elaborated below:

##### **1. Inferiority Feeling**

Humans always suffer from inferiority in one form or another. Each of us has a weakness in our part of the anatomy; Adler said that Humans are driven by the feeling to outdo their inferiority to become superior in separate ways. The feeling of overcoming inferiority to be superior can help people fight and try to unlock an achievement in one area and become superior in other areas to cope with low self-esteem. This development starts in childhood; infants need support and depend on adults. Adler believes that children can feel their parents' superiority, power, and strength, making them have more inferior feelings than adults. Children's personality development depends on their parents and the environment around them.

The inferior feeling can produce several problems such as weaknesses, helplessness, not having someone to depend on, and stressful

situations. From here, Adler makes the concept of inferiority feeling into five types. The first is physical inferiority, such as physical disability and insecurity about the body or face shape. The second is psychological inferiority, such as negative thinking, lack of confidence, and feeling guilty. The third is intellectual inferiority, such as a lack of skill, abilities, and knowledge. Next is social inferiority, which happens when a person feels alone, deserted, and not considered in the existence of society. The last is the inferiority feeling influenced by the economic state like financial instability.

## 2. Fictional Finalism

Adler uses the term finalism to explain the idea that every human being has a goal that makes humans move forward to achieve the final stage of life. Nevertheless, the purposes that humans want are usually not actualities and assuring that humans' target of life are fictional, or it is just an Imaginate subject that cannot be proven according to reality. He stated that the environment around people is good and is created equal. Therefore, this belief is based on the real people who keep that belief.

Adler frames this concept as fictional finalism, believing that imaginary things guide humans to fight and claim a whole state of life. Humans lead themselves with many fictional ideas to strive for the perfection of goals formulated to achieve self-idealism. According to Watts

& Holden (1994), the term fictional finalism is more popular than what Adler chose as guiding self-ideas.

### 3. Striving for Superiority

Humans are working on something more, and Adler's view about humans' goals of life changed over the years. According to Adler (2013), striving for superiority as the fundamental fact, it is not a chance for humans to be better than other human beings or get an accomplishment about their abilities or being dominated, among others. Striving for inferiority by Adler means that it is a way to achieve perfection, which also means humans need the effort to make themselves complete as a whole for themselves.

The destination of superiority or perfection can explain human personality, Adler said. He saw human motivation and expectation as an explanatory principle, not human instinct, and did not believe in Freud's theory that human motivation was only to lower tension. He stated that striving for superiority increases tension and requires high expenses on energy and effort. This makes Adler's theory quite different and does not release tension. Moreover, striving for superiority applies to individuals and group members, considering that humans are social beings. Humans strive for superiority or perfection as a group to reach a social culture of perfection.

### 4. Creative Self

Adler believes that humans are in control of their fate and can create their personality and character. It can also change year by year, determined by human social environment relations. He sees these as a creative strength of self. A human's personality is developed by facing different experiences throughout their life; in other words, it is not shaped by childhood impressions. Humans can also take conscious action toward the things they live and what makes their personality keep changing and developing over time with their creative self.

Each person has the freedom to do what they want to do. It triggers humans to create a specific style of life from the experiences they got through the process of genetic growth. After humans creatively have their style of life, that will stay with them throughout human life.

## 5. Style of Life

Humans have diverse ways as creative selves while striving for superiority and reaching their goal. Adler stated that humans developed a unique pattern of characteristics, behaviors, and habits then he called it a style of life. Style of life is shaped and defined by the social interaction environment from child to adult and what kind of aspect that humans hold or ignore.

The style of life later becomes the guiding framework for all human attitudes. It began from the interaction when humans were children with the closest relation, which was their parents and the order of birth. Later, this condition leads humans to an inferiority complex; by the growing

process, they can become skeptical and different toward others, thus involving seeking revenge, disliking others, and doing based on what they feel is correct.

According to Schultz (2017), there are four basic life styles based on human's attitude toward others, occupation, and love.

- Dominant type. Aggressive, ruling others, do not care about the environment around. This type believes that they will hurt others' feelings by hurting themselves.
- The Getting type. This type of person expects gratification from others, and later depends on them (Adler stated that this is the most common human personality).
- The Avoiding type. Like the name "avoiding," this type of person chooses the no-risk style of life. They do not make moves in their lives to not face any problems during their lives.
- Socially useful type. This type is like cooperating with others. They live under their needs and can face their problems well, socially and independently.

#### 6. Social Interest

Adler's statement produced the concept of social interest that the first thing that humans should do in their lives is to have a good relationship with others. From this, it can be seen how well humans cope with their problems in life and become part of the human lifestyle. Adler's term for

explaining this concept originated from a German word, *Gemeinschaftsgefühl*, which means community feeling (Stepansky, 1983), and later the phrase social interest became an accepted term in English.

Adler, who believes that human social interest is innate, does not rule out the possibility that humans are influenced more strongly by social than biological terms. Adler's theory contains biological terms as an element dominant in developing a human's social interest. However, humans must make relationships with others and contribute to society to reach community goals. According to Ferguson (2010) as cited in Schultz (2017), Adler believes that human beings have a fundamental need to be healthy, well-functioning individuals.

### **2.1.5 Mise-en-scene**

According to Lathrop (2014), *mise-en-scene* is a director's style of art. All of the visual elements in the production of the film are referred to as *mise-en-scene* which have several elements such as setting, costume, figure behavior, and lighting.

- **Setting**

This element of *mise-en-scene* plays an essentially active and important role in a film which includes what the viewer sees in the film that informs the time and the places. Dramatic on screen does not require actors to shoot the wild desert or snow falling to have a dramatic effect. It

challenges the filmmaker to be creative in dramatic action, go beyond reality, and take control of it.

The selection control in the setting can be natural or artificial locale, from the green countryside to the middle of the metropolitan city. It also includes the process of restructuring the place as creatively as possible. Restructuring is needed to get the set of places that represent the film. So that it will contribute dramatic impact and add meaning to the film story.

It is the director's powerful control over art to select, construct and arrange, making sure that the setting is as natural as the reality and requires creativity as an aspect of mise-en-scene.

- Costume

Clothing and accessories also play an important role in the visual element of the film. If the director wants to highlight an event from the 90's era, he should be concerned with the clothing style and fabric that real people in the real world used at that time. This process can help the film as a whole because it gains viewer sight when the director manipulates costumes in special ways. Judging from the costumes characters wore, the viewer can suggest their social position in the film, also as a sign of character's development; when a character uses a normal t-shirt and short pants and in the future the character's clothing style switches to designer gown, making the viewer realize that the character has become more wealthy.



Selecting and arranging the character's costume as an aspect of mise-en-scene is also a director's selection and control of the visual elements which represent the character's role and development.

- **Figure behavior**

Figure expression and movement play an essential role in mise-en-scene as their function is to support the narrative and develop the thematic unity of the film under the director's full control. Figure expression can refer to the actor's gesture, posture, and facial expression, which is an important element in mise-en-scene. Expressions from the actor should be as real as possible because viewers always tend to think that the actor represents real people in the real world.

- **Lighting**

Lighting as one of the elements in mise-en-scene can help to define the setting of each scene and can emphasize the behavior of the figures in the film. for example, if the scene is about the police investigating a killer, the director will use a single light above the villain and soft light around them to intensify the tense.

## **2.2 Earlier Studies**

The researcher used three theses related to her topic. These three theses help the researcher achieve more knowledge for her research study. The three theses are entitled

*The Personality of Main Character in Maleficent Film by Robert Stromberg (2021)* by Dewi Sartika, *The Personality of The Main Character as Reflected in Paulo Coelho's The Devil and Miss Prym: A Psychological Study (2013)* by Fitri Palupi Kusumawati, and *The Influence of Edward's Character towards Bella's Personality Development as seen in Stephenie Meyer's Twilight (2012)* by Ayu Astryani.

The first study is by Dewi Sartika entitled *The Personality of Main Character in Maleficent Film by Robert Stromberg (2021)*. This study focuses on the main character's personality in Maleficent Film, which analyzes it according to Freud's personality theory about human personality consisting of three states: Id, Ego, and Superego. Sartika (2021) used the approach of Freud about personality theory, which consists of Id, Ego, and Superego, to get the findings on the personality of the main character in Maleficent film and how the superego is of the main character toward his environment in Maleficent film. From this statement, Sartika (2021) finds that the Id is because the main character cannot control his emotion. The Ego is his attitude always based on the principle of reality. The superego is the main character who feels guilty for his attitude toward the people he loves. Also, Sartika (2021) found that the superego, the main character of his environment, tries to protect his kingdom from other rulers who came with scheming.

The second study is by Fitri Palupi Kusumawati entitled *The Personality of The Main Character as Reflected in Paulo Coelho's The Devil and Miss Prym: A Psychological Study*. Palupi (2013) focuses on how internal and external factors influence the character's personality. The internal factor that influenced the main character of this research is related to the heredity feature of the character and psychical state (temperament), meanwhile, the external factor is the family of the main character,

the environment around, and the profession of the main character. The theory of Freud stated about Id, Ego and Superego are also mentioned in her research. Furthermore, she found that character characterization is also essential to know what kind of personality the character has in the movie.

The third study is by Ayu Astryani entitled *The Influence of Edward's Character towards Bella's Personality Development as seen in Stephenie Meyer's Twilight*. Astryani (2012) finding is related to the main character's character, personality, and setting, which significantly influences the character in the novel. The character's personality development influences other characterizations and the setting that the book's author made. Astryani (2012) focuses on emotional, social, and family determinants. The main character's personality before and after she met other characters is slightly different from an introverted and gloomy person to a cheerful and full of love; the setting that influenced her personality is due to a traumatic event in her childhood.

From all the earlier studies above, the researcher stated that this research is different from the earlier study. The difference is the object used in this study, a Korean drama. This study focuses on the personality of the main character and how the main character's personality as seen in the six concepts of personality by Alfred Adler. This study also used a different theory from all the earlier studies, differentiating it from them.